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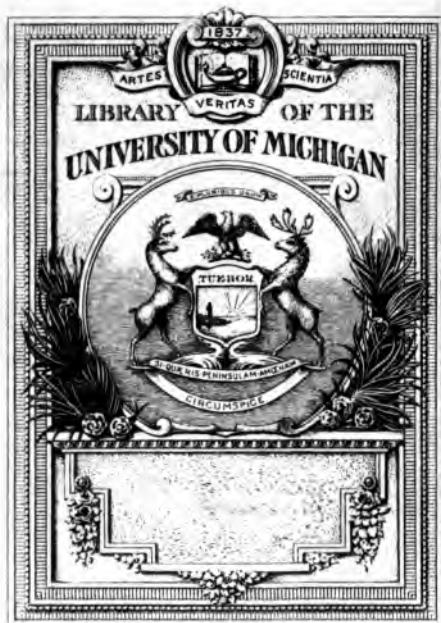
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O F
HARMONY

AND

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M 295

NUMBERS,

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LATIN and ENGLISH PROSE,

AND IN

English POETRY.

In FIVE CHAPTERS.

By the Reverend
EDWARD MANWARING.



LONDON:

Printed for M. COOPER, at the *Globe* in
Peter-noster Row. 1744.

DEDICATION.

to do but to study the Ancients, as you have
done, wou'd they succeed in musical Sounds.

I wish you Success in all your Studies,
am much oblig'd to you for all Favours,
and shall ever esteem you as a most sincere
and constant Friend, a true Patron and
Lover of Learning, and zealously affected
to our happy Constitution in Church and
in State.

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THE

1611
12.2.
John
Cherry

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THE following Reduction of English Verse is owing to your letting me see Mersennus upon this Subject; and as the Truth of the Principles, and their Application is so very evident, the Discovery, I hope, will please all who are Lovers of Learning,

The greatest Impediment, as I know of, to true Learning, is a vain Opinion, that we equal, or rather exceed, the Ancients, in all kinds of Knowledge and Learning. You will be able, in a little Time, from your Reduction of ancient Music, to convince the World, that modern Music falls infinitely short of ancient Harmony, and that the Moderns have nothing

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C O N T E N T S.

C H A P. IV.

*The Defects of our English Orators for
Want of these Numbers.* Page 29

C H A P. V.

*The Principles of Harmony in English Po-
etry, and the Art of making and reading
this Verse in all Kinds.* Page 35



• F



o f
 H A R M O N Y
 A N D
 N U M B E R S, &c.

C H A P. I.

HERE is nothing which the Ancients studied more, and nothing perhaps we have studied less, than the Principles and Rules of Harmony and Number, in Prof^t Compositions. The Ancients, as *Aristotle*, *Ciceron*, and Others, have given us Rules for this Composition; and tho' many of the Moderns read these Rules, yet I cannot find that they make a good Use of what they have read. The general View of our *English* Composers is to succeed in their Arguments, Topics, and Terms;

B. and







O F
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AND
NUMBER,
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where there is a Comparison of like to like, or an Opposition of Contrarieties, this apt Composition will often help us to Variety of Clauses.

A full Comprehension, or Period of Words, has four Parts, and is something like four *Hexameter* Verses. Incisions and Members are of the greatest Force in real Causes, especially when we accuse or refute : Nor is any Kind of Oration more preferable, or more pressing, than when we smite with two or three Words, and sometimes with one, and sometimes, but seldom, with many. To speak, then, in a beautiful Manner, and like an Orator, is to speak, as you know *Brutus* better than any one, in the choicest Words and the best of Sentences ; nor is any Sentence of Use to the Orator, but what is aptly expounded and made compleat ; nor will the Light of the Words appear, but from a proper and due Disposition ; and this Disposition and Exposition, are to receive Light from the Numbers ; and that is Number which has no poetical Order and Flow, but is far from it, and most unlike it ; not but Numbers are the same in Prose as in Poetry, but the Order of the Feet make that which is pronounced Prose or Poetry. And we are obliged to use these Numbers and these Periods, if we wou'd be eloquent, not only because, as *Aristotle* observes, the Flow of the Oration may not be infinite, but because whatever is aptly connected in Numbers and Periods, has a greater Force, than what is disharmonious, loose, and unboundedd.

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THE

THE HISTORY OF ENGLISH COMPOSITION.

CHAPTER I.



CONTENTS.

CHAP. I.

THE History of the Numbers in
Prose Compositions, and the Art pro-
ved from Cicero's Orator. Page 1

CHAP. II.

A Specification of the Numbers, with their
Proportions and Effects. Page 10

CHAP. III.

The Position or Place of these Numbers in
English Composition. Page 24

CHAP.





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English
Chorus
-22-
1611

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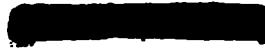
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In Five Chapters.

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LONDON:
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Pater-noster Row. 1744.



“ hēld the Ēarth, and lō it wās withōut Fōrm
 “ and Vōid.

“ I bēhēld the Mōuntāins, and lō, thēy
 trembled, and all the Hīlls mōvēd līghtlȳ.

“ I bēhēld, and lō, thēre wās nō Mān, and
 “ all the Birds of the Hēavēns wēre fēd.

“ I beheld, and lo, the frūitfūl Plāce wās ă
 “ Wildēnēs, and all the Cīties thēreōf wēre
 “ brōkēn dōwn ăt the Prēfēnce of the Lōrd.”

And what can be more majestic and ample
 in the Numbers, and in the Composition, than
 this solemn Addrefs to the Divine Being, “ O
 “ hōly, blēffed, and glōriōus Trīnīty, thrēe
 “ Pērfōns and one Gōd, hāve Mērcy ūpon ăs,
 “ mīferāble Sīnnērs.



1611
12.12.17.
John Pepusch
Dedication

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THE HISTORY OF ENGLISH COMPOSITION

IN SEVEN VOLUMES



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THE History of the Numbers in
Prose Compositions, and the Art pro-
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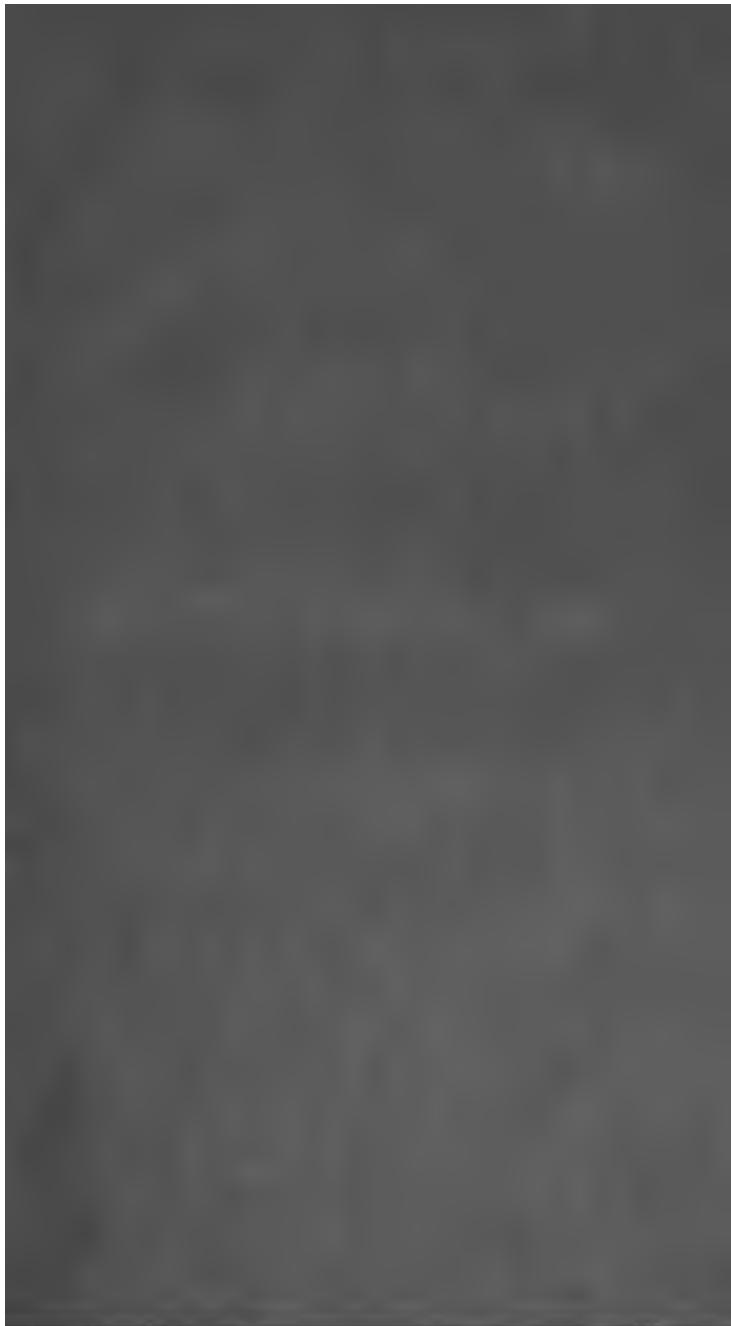
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C H A P.





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HARMONY
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in half a Foot. I shall exemplify all this from Mr. *Pope* and others. The single Lines in these Examples, separate the half Foot and the Feet; and the double Lines separate the Concords; or mark out what the Antients called the *Cæsural Pause*.

A TIERCE MINOR

All, I Alone. *Mr. Pope's Cecilia.*

Here the Metre consists of three Syllables, which is the least Metre, because the least Concord; and as this Concord, or *Tierce Minor*, begins with half a Tone, for this Concord consists of a Tone and a half, so must the Metre begin with half a Foot, and end in a full Foot, and this Beginning and Ending is naturally harmonious; and this Harmony consists in the small Rest; which is little more than a syllabatical Pause, betwixt the half and the whole Foot, which makes the Concord and this Pause consist, as the *cæsural Pause*, more in the manner of making it than in the Time. We are to make the Voice acute upon this half Foot, and then pass to the first Syllable of the full Foot with an acute Voice.

A TIERCE MAJOR.

Unheard | Unknown.

Here the Metre consists of two full Feet, which is as the *Tierce Major* which consists of two full Tones; and the Harmony consists in making

English
Learn
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1611

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Here the Verse consists of seven half Feet, that is, of a *Tierce Minor* and *Major*: If the *Tierce Minor* is first, the Beginning is in half a Foot, and the End in a full Foot, as in the first Verse: But if the *Tierce Minor* is last, the Beginning is in a full Foot, and the Ending in half a Foot, as in the last Verse. The Harmony of this Verse consists in a due Pronunciation of the Concords, and in a due Separation of these Concords by the Cæsural Pause: And wherever the first Concord, or Member ends, the Word must end, otherwise the Verse will want this Pause, or the Concords will be confounded; and this Rule is to be observed in all the Cæsural Pauses, or Rests.

If the Syllables are eight, the Division may be into three and five, or five and three, or into four and four. This Division into three and five, is into a *Tierce Minor* and a *Fourth*, and the Division into four and four, is into two *Tierce Majors*.

A Tierce Minor and a Fourth.

Psalm 106. O | render | Thanks to | God a | bove,
The | Fountain | of e | ternal | Love.

Here the Verse is divided into three and five, or into a *Tierce Minor*, and a *Fourth*. If the *Fourth* stands first, the Cæsural Pause in the first Verse is thus:

O | render | Thanks to | God a | bove.

This

This Verse therefore begins and ends in half a Foot, as the two Concords begin and end in half a Tone; and this Verse may be divided into four and four half Feet, that is, into two *Tierce Majors*.

Two TIERCE MAJORS.

*For be | with bis || Almigh | ty Hand
The Gates | of Brass || in Pi | eces broke;
Nor | could the | massy || Bars with | stand,
Or tem | per'd Steel || refist | bis Stroke.*

The two first Verses are divided into four and four half Feet; this Verse therefore begins and ends in a full Foot, for it is a *Tierce Major* repeated, and very harmonious: The third Verse is divided into five and three half Feet, and this Inequality is agreeable to the Ear; the fourth Verse is divided into four and four: This Mixture of Concords, from Equality and Inequality of Syllables, is wonderfully harmonious.

If the Syllables are nine, the Division may be into five and four, or four and five as the Concords stand, for this Verse is a fourth and a *Tierce Major*, and therefore this Verse may begin and end in half a Foot, or in a full Foot.

A FOURTH and a TIERCE MAJOR.

*Ob | Life! thou | Nothing's || younger Bro-
ther!*

Here the Verse begins with half a Foot, and ends in a full Foot.

If the Syllables are ten, which is the Measure of *English Heroic Poetry*, the Division may be into three and seven, or seven and three, for the *Pentametre* answers to the seventh in Music; and as this seventh is made up of these two Concords, a *Tierce Minor*, and a fifth, and the *Tierce Minor* consists of a Tone and a half, and the fifth of three Tones and a half; this Verse, according to this Division, must begin and end in half a Foot, as the Concords begin and end with half a Tone; and if the least Member of the Verse stands first, this Member will consist of three half Feet, so that the third half Foot must end a Word; and so in all the Division of the Concords, the first Member, then, begins in half a Foot, and ends in a full Foot; and the second Member begins in a full Foot, and ends in half a Foot; and we are to make a Pause in all Verse where the Concord ends, that the Concords may have their due Harmony; for if the Concords are confounded, this is no Verse. I shall exemplify this first Division into three and seven, from a Verse of Mr. Cowley's, which cannot be read in any Harmony without this Division. *Pind. i. Stanz. 10.*

*The DIVISION in Three and Seven, or into
a TIERCE MINOR, and a Fifth.*

*Swear | that none || ere bad such a | graceful
| Art.*

In

In reading this Verse we must acute the first half Foot, and the first Syllable in every full Foot.

This Verse may have another Division of the half Feet, as into five and five, which is into two fourths. I shall exemplify this from Mr. Pope's *Windfor Forrest*. Mr. Pope is wonderfully happy in the Division of the Concords, for there is not a Verse in this Poem but what is musically divided.

*See from the Brake the whirring Pheasant
springs,
And mounts exulting on its umphant
Wings.*

Here the last Verse is divided into two fourths, or into five and five half Feet; and the first Verse is divided into seven and three half Feet.

Milton wants this Division of the Verse into musical Concords, where his Verse is composed of Poly syllable Words, which are often an Obstruction to this Division; but then the Grandeur of his Diction and Thoughts, and his most beautiful Transpositions, supply this Harmony, or Want of the Numbers; and the Misfortune is, that whenever this Poet has these Numbers or musical Concords, they are generally confounded by prosaic Stops. The first Verse of this Poem is a seventh in Music, or is divided

divided into seven and three half Feet, that is, into a fifth and a *Tierce Minor*; thus divided:

Of Man's first Disobedience, || and the Fruit !

This Verse is musically pointed at the End of the Word *Disobedience*, where the Concord ends, or the Cæsural Stop is to be; and consequently the Reader cannot be deceived in reading this Verse, if he begins and ends in half a Foot; and if he reads this Verse in the rythmical Proportion of the Feet: But the following Verse, which has the same Concords, has these Concords confounded from the profaic Stop; for it is pointed thus:

Of that forbidden Tree, whose mortal Taste.

Whereas this Verse should be pointed according to the Concords.

Of that forbidden Tree whose, || mortal, Taste.

The Reader may observe that the last Concord *mortal Taste* is a *Molossus*, which should be a *Cretic*; thus corrected for the sake of the Quantity.

Of the forbidden Tree tho' beautiful.

Some may think this Rhythm is too effeminate, and that *Milton's Number* is more masculine, as it really is; and that this Neglect of

of Number in the *Exordium* may not be amiss, I have only expressed the natural Number, and the Reader may judge as he thinks fit. These three long Syllables at the End of the Verse is common to *Milton*, *B. iii. v. 1.*

*Hail holy Light, Offspring of Heav'n first born,
Or of the eternal co-ternal Beam,
May I express thee unblam'd? Since God is
Light,
And never || but in unapproached Light
Dwelt, from Eternity dwelt || then in thee,
Bright Effluence of bright Essence, || inrēate.*

These, and the following Lines, are wonderfully beautiful, and flow in the Concords.

*Or bear'st thou rather || pure Aetherial Stream,
Whose Fountain || who shall tell? Before the Sun,
Before the Heav'ns thou wer'st, and || at the
Voice
Of God, as with a Manile || didst invest
The rising World with Waters || dark and deep,
Won from the void and formless || Infinite.*

B. viii. v. 520.

*To the || nuptial Bower
I led her || blushing like the Morn, all Heav'n
And happy Constellations || on that Hour
Shed their selectest || Influence; the Earth
Gave Signs of Gratulation || and each Hill;
Joyous the Birds, fresh Gales, and || gentle Airs,
Whis-*

Whisper'd it to the Woods, and || from their
Wings
Flung Rose flung Odours from the || spicy Sbrub,
Disporting, || 'till the amorous Bird of Night
Sung sponsa, || and bid baste the Evening Star
On his Hill Top to light the || bridal Lamp.

B. 5. v. 12,

He || on his Side
Leaning half-rais'd, with Look of || cordial Love
Hung over her enamor'd, || and beheld
Beauty, whicb, whether waking || or asleep,
Shot forth peculiar Graces; || then with Voice
Mild as when || Zephyrus on Flora breathes,
Her Hand soft touching || whisper'd thus, A-
wake,
My fairest || my espous'd, my latest found,
Heav'n's last, best Gift, my ever || new Delight,
Awake; the Morning || shines, and the fresh
Fields
Call us; we lose the Prime, to || mark how
springs
Our tended Plants, how blows the || Curon
Grave,
What drops the Myrrb, and || what the balmy
Reed,
How Nature paints her Colour, || how the Bee
Sits on the Bloom, extracting | liquid Sweets.

There is a wonderful Harmony in these
Lines from the Change of the Concordis, B. 8.
v. 1.

The

*The Angel ended, || and in Adam's Ear,
So charming || left his Voice, that he awible,
Thought him still speaking || still stood fix'd to
bear.*

This musical Flow is not to be had from
Poly syllable Words, as you may find from
this and other Verses :

Powers and Dominions Deities of Heav'n.

Words of one, two, or three Syllables are
best adapted to these musical Concords, as
thus,

He ended frowning, and his Looks denunci'd,

Or thus, B. vi. v. 1.

All Night the dreadless Angel.|| unpursu'd,

Or thus,

*Perhaps has spent his Shafts, and || ceases now
To hallow, thro' the vast and boundless Deep.*

Or thus in 4th. B. 6, v. 110.

*Go then, thou, mightiest || in thy Father's Might!
Ascend my Chariot, guide the || rapid Wheels
That shake Heav'n's Bafis; || bring forth all my
War.*

*My Bow, my Thunder, || my almighty Arms;
Gird on thy sword on || thy puissant Thigh.*

...3

Or

Or thus in Fourths, *B. vii. v. 197.*

*About his Chariot || numberless were pour'd
Cberub and Seraph, || Potentates and Thrones.*

When a *Tierce Minor* is followed by a fifth and a fourth, this is harmonious; as,

*He ended, || and the heavenly Audience loud
sung Hallelujah. ||*

I have now specified the Principles of Harmony in *English Poetry*, and the Division of our Verse into Members, from these Principles; and the constant Harmony in this Division demonstrates the Truth of these Principles. Dr. *Pepyscb*, a Gentleman of singular Humanity, and greatly skilled in antient Harmony, was so kind as to let me see *Morsennus on Antient Poetry*, where I found these Principles in his Reduction of *Iambic Metre* and *Verse*: And as our Verse originally flows from the *Greek* and *Latin Iambics*, I have applied these Principles to our Poetry, and the Application appears to be just. Should any one suspect this Reduction let him read the following Verses, where the Concords are not to be had, and this, or nothing, will teach him the Truth. *B. v. v. 840. B. ix. v. 249*

*Thrones, Dominations, Prinedoms, Virtues,
Powers.
For Solitude sometimes is best Society.*

And

And if the Concords are right with respect to the Division of the Syllables, and the Quantities wrong, the Harmony of the Verse is utterly lost; as,

*Delectable both || to be bold and taste,
For he who tempts, tho' in vain, || asperges
The Attempted with Dishonour foul, suppos'd
Not incorruptible of Faith, not Proof,
Against Temptation: Thou thy Self with Scorn
And Anger wouldest resent that offer'd Wrong.*
B. ix. v. 296.

This Verse is defective both in Accent and Quantity. B. iii. v. 266.

His Words bere ended; || but his meek Aspect.

Here the first Syllable in Aspect is acuted and long, whereas this Syllable should be short and grav'd.

Milton is then defective in his Accents and Quantities, when his Imagination is most cool, or when he writes upon simple Subjects. The following Lines, to me, are no Poetry. B. viii. v. 540.

*For well I understand in the prime End
Of Nature her to be inferior, in the Mind
And inward Faculties, which most excel;
In outward also her resembling less
His Image who made both, and less expressing
The Character of the Dominion giv'n
Over other Greaters: Yet when I approach*

Her Loveliness, so absolute she seems,
 And in herself compleat, so well to know
 Her own, that what she wills to do or say
 Seems wiser, virtuous, discreet, best;
 All bigger Knowledge in her Presence falls
 Degraded, *Wisdom* in Discourse with her
 Loses discountenanc'd, and, like *Folly*, seems
 Authority and Reason on her wait,
 As one intended first, and after made
 Occasionally; and to consummate all
 Greatness of *Mind* and *Nobleness*, their Seat
 Build in her Loveliness, and create an Awe
 About her as a Guard angelic plac'd.

But whenever this most incomparable Poet
 has his Imagination inflamed by a divine En-
 thusiasm, he is all Harmony. As in the fol-
 lowing Lines, *B. vi. v. 760.*

*He in Celestial || Panoply all arm'd
 Of radiant Urim || work divinely wrought;
 Ascended || at his right Hand Victory
 Sat Eagle wing'd.
 Stand still in bright Array ye || Saints; here stand
 Ye Angels || arm'd, this Day from Battle rest:
 Faithful hath been your Warfare, || and of God
 Accepted ||.*

B. viii. v. 557.

*Up he rode,
 Followed with Acclamations || and the Sound
 Sympborious || of ten thousand Harps that run'd
 Angelic || Harmonies; the Earth, the Air
 Resounded || thou remembrest, for thou bearest
 The*

*The Heav'ns and all the Constellations rung :
The Planets in their Station lift'ning stood,
While the bright Pomp ascended jubilant.*

From this it appears that our *Pentametre*, or *English Heroics*, is a seventh in Music, which is made up of a *Tierce Minor* and a fifth: The *Tierce Minor* is a Tone and a half, and the fifth has three Tones and a half, equal in all to ten half Tones in the *Diatonic Scale*, or to ten half Feet in the *Pentametre*. Or this Verse may be divided into two fourths; and as the fourth has two Tones and a half, these two fourths are equal to ten half Tones in the *Diatonic Scale*, or to ten half Feet in the *Pentametre*: And this is all the Division this Verse can have according to the Ratios of the musical Concords; and, if there is not a Division in the Composition of this Verse, at the End of a Word, in the third, seventh, or fifth half Foot, this Composition will have no Modulation; for ten Syllables are no more Poetry, without these Syllables are artfully disposed, than any Section of ten Syllables in Prose Composition. There is then an Art with respect to Numbers in Versification, and this Art consists in making the Verse flow conformable to the musical Concords; and, to imitate these Concords, every Verse must begin and end in half a Foot, as the musical Concords end or begin in half a Tone; and we are to acute this half Foot, and transfer this Acute, or pass with this Acute to the Beginning of the fol-

H 2 following

lowing Foot, so that the Beginning of every Foot is to be acuted, and the End grav'd: I shall exemplify this in the following Verse;

Swear that none e'er had such a graceful Art.

I have asked eminent Scholars to read this Verse, but could never find any one who could ever read it, according to the due Modulation of the Verse, because they were always out in the Accents: Thus divided in Feet, Members and accuted,

Swear | that nōne | ére hād | sūch à | grācefūl | Art.

If in reading this Verse we acute or circumflex the Particles *hād* or *à*, which all that read it are apt to do, the Harmony of this Verse is utterly lost.

All the Difficulty then the Reader will find in the Modulation of *English Poetry*, and, indeed, in all Poetry whatever, is how to make the cæfural and syllabical Stops; and, perhaps, he will be apt to wonder how a Stop can be made before the Word, or the Sense Stops; but these Stops are not as profaic Stops. In the syllabical Stop, if the Word consists of three Syllables, and these three Syllables are to be a *Tierce Minor*, the Voice is to pass from the first Syllable to the Beginning of the following Foot, with the same Acute as is made on this first Syllable; for it is the Manner of the

the Pronunciation more than the Times, that makes this Stop, as in the following Verse;

Uriel || thou Regent of the Sun, and beld.

Here the first Member *Uriel* is a *Tierce Minor*, and, to make this Concord, we are to separate the first Syllable *ū* from the following Foot; and if we only acute *ū* and then pass to *ri* with this Acute, and make the Stop no more than a Syllabical Stop, this Member will have its proper Harmony. Besides, all Verse is so very short, that the Sense of the Verse cannot be confounded from these small Stops. The half Foot Stop is the same, or little more than a Syllabical Stop; the Rythmical Stop is imperceptible, and yet it is a Stop, says *Aristides*, and the Cæfural Stop, or the Division of the Verse into Members, is little more than the half Foot Stop; and as these Stops, or this Division of the Verse into Members, is the Foundation of all the Harmony we find in Verse, we are therefore obliged to make our Verse according to this musical Art, and to read this Verse, when it is made, according to these musical Stops, or as the *Greeks* and *Latinis* read this Verse.

F I N I S.

